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THE DESIGNER'S WORKSPACE

ULTIMATE OFFICE DESIGN

Douglas B. Caywood

THE
DESIGNER'S WORKSPACE:
ULTIMATE OFFICE DESIGN

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THE
**DESIGNER'S
WORKSPACE:**
ULTIMATE OFFICE DESIGN

Douglas B. Caywood, Associate AIA, CSI, CDT



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Ross/Fowler Lobby



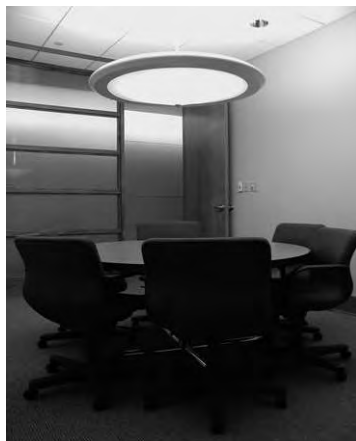
Ross/Fowler Gallery



Ross/Fowler Studio Layout



Ross/Fowler Large Conference



Ross/Fowler Small Conference

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From a mere idea stated during the programming stage of our own offices to the release of the final manuscript, there have been so many individuals and institutions I would like to thank for their support and/or encouragement.

Alison Yates and Elizabeth Whiting, for their continued support and help in establishing the contracts, approval of this endeavor, answering of numerous questions, and reviews of material; Ross/Fowler, P.C. — Charles Ross II, AIA and Mike Fowler, ASLA, for their support and establishment of the idea for this book during the move of our firm to a new location; Kathy Proctor, FCSI, CDT, for a review from the academia perspective; Andrew P. Powers, AIA, for a review from an architectural perspective; Danielle Culp Mathews for a review from an interior design perspective; contacts through the University of Tennessee College of Architecture and Design; Dean Marleen K. Davis at the University of Tennessee College of Architecture for her recommendations; David Smith, CDT for his involvement in graphic layout; Mark DeKay, for his advice from previous author/publisher agreements; Christy Lane for her assistance in mailings and firm correspondence; Jill Humbert for assistance in reviewing the final proofs; my parents, Donald and Nancy Caywood, for their patience and support during 2002; my family and friends for their continued encouragement; and to a long list of those who gave recommendations and provided submissions throughout this book.

I would like to thank each participating firm for the time, effort, and information that you have provided throughout this process. With minor editing, this book includes text and photography received from each firm, including firm description and concept statements. For layout and editing purposes, original text from each firm may have been manipulated with careful interpretation so as to not change intent by each firm. Each firm was given proofs for layout, text, and credits for their approval.

And, in conclusion, I would like to give praise and honor to God for the strength and time He has given me to produce this publication.

'I can do all things through
Christ who strengthens me.'
Philippians 4:13

Introduction

the designer's workspace

Is there an ultimate layout for a design professional's office? The likelihood of a designer answering yes to this question is quite high, but, with the variety of design solutions to follow, it is apparent that 'ultimate' takes on a very individualistic meaning for each firm.

While working in a firm that made the decision that we had outgrown the historic Ely building in downtown Knoxville, Tennessee, research began for a new location. What type of building were we searching for? Was our intention to attempt an adaptive reuse or renovation? How much new space was needed? What financial stipulations are involved? What image will the new design studio reveal about our design philosophy?

These are only a sample of the questions that ran through the minds of the staff of our firm. As the research and schematic design began, we found numerous resources on office design, the at-home office, and various other offices for different project types – what we did not find was an extensive technical and image resource that included only the offices of designers and what differentiates a designer's office from any other type of office. Throughout the world, architects and interior designers work each day on office designs for their clients. 'The Designer's Workspace: Ultimate Office Design' will begin to describe the unique attributes of a designer's office and feature various firms throughout the world and how they have solved the 'ultimate office' design opportunity.

First, we must decide who is the client for which our office is to be designed – our employees, our clients or our CPA? Do we use our office to market our design talents? Do we create a space that can help our employees do their job? In this case, should the goal be to inspire the designer – or be as efficient as possible.

With many different goals present, this can present a complex design problem for each firm.

From the first impressions at the reception area and lobby, to the appeal of the meeting areas, or the functionality and sleekness of the design studio itself, the designer's office can be quite unique in style, function, and character. This uniqueness is also exemplified as spaces and design solutions vary from culture to culture.

The imagery of a design firm begins with the first impressions a client has of the **lobby** and the **reception area**. First impressions are lasting impressions and are hard to overcome, thus the impact of a design firm begins as a client walks through the door. Who are your clients and how can you design for them?

Is the firm's graphic or logo prominently positioned? Is the entry space unique to the firm? Is the lobby spacious? Is the firm's image well articulated? Is it cutting-edge or timeless? Is it lighthearted or serious-minded? This list could be quite exhaustive as the client or a new recruit stores mental images and perceptions of the designer and the work the firm is producing. Are your clients very conservative or will they appreciate the firm's innovative use of materials, connections, lighting, etc? It is important for the firm to concentrate on who their target client audience may be now, as well as in the future.

This space may also be a prelude to an awards or **project display** showcasing the firm's recent achievements and/or current projects. This aspect of a firm's public area may be one of the key distinctions of a designer's office, in contrast to a typical business's lobby area, which may remain static. Designers are always designing – keeping ideas and images fresh.

ultimate office design



Ely Building
Knoxville, TN

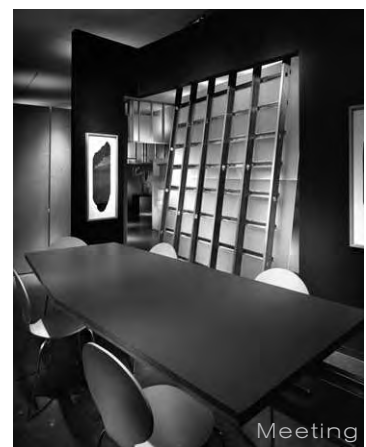
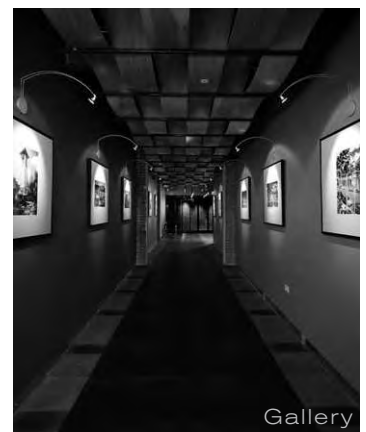
This element of a design firm can be constantly evolving, as projects progress from the color rendering to the final photography of the completed project, to an award received for the design. Each firm can tell their life story in very unique ways through these displays. Through the rest of this book, you will see a large variety of ways in which projects are displayed and how the firm's space greets the visitor.

Meeting areas are also unique as the designer requires multiple forms of media for presentations. From a wall surface for displaying large format drawings to a surround sound video presentation of an animation, meeting areas may take on many different roles. Flexibility and hands-on-access to various forms of media are key in a designer's typical day. Not only are conference rooms needed for client presentations, but these rooms may also facilitate design charrettes within the office, large format layout reviews, business/marketing meetings, videoconferencing with national and/or international affiliations, consultant reviews, product presentations by vendors and manufacturers, cocktail or holiday parties, etc. In many cases, medium and large size firms require a variety of sizes of meeting areas, ranging from the two person critique area to a presentation space for a new client with a board of directors numbering twenty or more. Layout, lighting, power, communications, and food/beverage serving area flexibility differentiate a designer's meeting area from a typical conference room. Through the following chapters, conference area creativity will be evident, from the conference room with storefront windows to an area that opens up to the outside with a fourteen foot glass garage door. The conference room is no

longer a typical rectangular room with a table and chairs, but a designer's palette for creative communication space accommodating varieties of people for a period of time.

Library – a collection of resource material? This term only begins to explain the varieties of reference material, layout space and storage capabilities for the resources included in a designer's office. In many typical offices, the largest piece of correspondence may be an 11 x 17 sheet of paper. For a designer, print media can range from an 8½ x 11 sheet to a drawing four feet wide and twelve feet in length. Storage of these types of media can be integral pieces of the design solution, as design firms require quick access to large sets of drawings which range in size from 24" x 36" to 30" x 42". Various methods of storage-rolled, hanging, or large format filing drawers – may be used.

In a typical business, transmittals may be sent with a stack of folders, whereas in a designer's office, transmittals may come or go with product samples of large construction materials or fixtures, large wall racks displaying color selections, or even large mounted renderings. With these media types, the **layout spaces** and the product and sample **libraries** become very important elements in a design firm. Designers are constantly selecting and specifying products, of which hands-on interaction with so many of these selections is imperative. With a majority of products now showcased on websites, the designer has the advantage of browsing through products and colors, but for the final presentation to the client, physical samples of colors, textures, and fixtures still remain the most effective selling tool. The storage and display areas for these products tend to grow proportionally by size of firm.



The realization '... that we were both clients and the designers.' Dasic Architects

As for a more common definition of library, design firms will not only have product and sample 'libraries', but they will also feature a magazine and reference book library. Designers are visually oriented and most thrive on viewing the latest periodicals and design-related books. The library should be one of the most inspirational and relaxing elements of the designer's workspace. The images to follow will show similar, yet contrasting, ways of displaying the catalogs, binders, reference material, and periodicals and using these necessities as design elements.

While the **reception area**, the **meeting areas**, and the **library** include design elements that are specific to each firm and the profession, the **studio** and/or **design space** for the designer has key elements of originality. For the designer, the normal working environment is the studio, reminiscent of the college educational model. This space is key to inspiring the designer and facilitating his/her production of the product.

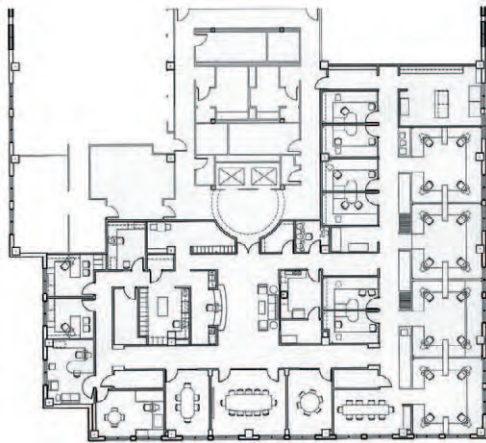
With twenty designers asked to design the optimal workspace, in all probability you would have at least twenty different designs. Studios vary tremendously between firms, depending on the firm organization, how project teams are assigned, the configuration of the space allocated, and various other considerations on a firm by firm basis. Needs also change with an employee's role within the firm — hand rendering, animations, model building, marketing, construction documents, specifications, all of the above... Does a typical workstation need to accommodate all of these roles, or is a workstation task specific? How much storage is needed at each station? How much layout space is needed?

Interestingly, the examples throughout this book are very similar in size for each workstation, but the arrangement, lighting, storage, and relationship between workstations vary tremendously by firm.

The designer's office typically includes oversized desks and layout space for drawings. The industry has changed in the last two decades from a manual drafting table to a computer station. With these changes, mobility has become a priority for tables, carts, and seating to make the design space most versatile.

Varying by firm, a studio may include the entire design staff, including the principal(s) of the firm, or management may be in individual offices. This decision, in many cases, is representative of the firm's philosophy of the project team, how the project team(s) operate, and the level of flexibility and potential growth that is expected in the long range business plan of the firm.

What products are available to accommodate these functions and flexibility? Are designers using manufactured products or custom fabricated units? Many offices reflect total custom design with each studio desk and storage unit. Storage units can become an overall design element that visually tie the studio together. While varying from firm to firm, two design directions can be distinguished among the examples. Many firms focus on the interior finishes and articulation of details and space while providing standard, functional desktops and workspaces. Other firms provide custom individual workstations that provide an additional layer of detail to the studio.



Ross/Fowler Office Layout

In the book – ‘New Workplaces for New Workstyles’ by Marilyn Zelinsky, the old rule of thumb is 250 square feet for individual offices, but offices have now decreased in size to 200 square feet and workstations to 80 square feet per person. These numbers are comparable to many of the design studio case studies as detailed to follow.

For many design professionals, the office becomes a ‘home away from home’ and is more than just a typical space for working. Many firms choose to offer additional amenities that revolve around break areas or some type of recreational activity. In many of the case studies, firms have incorporated the break areas with the library elements. Designers are very prone to browse through periodicals, books, or reference materials during breaks or at lunch. The minds of most design professionals are constantly turning with new ideas, which are fostered through interaction in the break areas and with frequent exposure to design product literature.

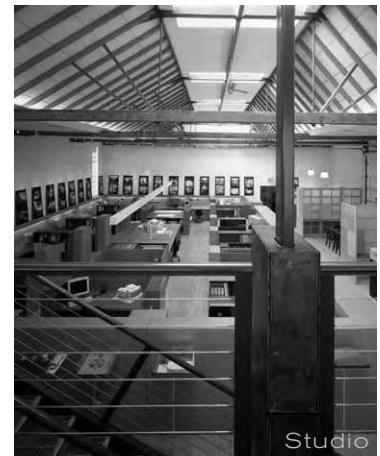
Imagine your lobby, your meeting areas, your library, your studio, your break areas . . . What do these images say about your firm to your employees, a visiting recruit, and your clients? Do these images give your client the best, lasting ‘first impression’?

These descriptions of unique spaces that are incorporated into the designer’s workspace are only a sample of the many design decisions and alternatives that may be explored during the design process. Our firm has had the opportunity to experience sixteen years in the three-story renovated Ely Building in downtown Knoxville, featuring an interior brick wall extending the full length of the building, large wooden windows lining each side of the studio, a conference room bay window, a sidewalk entrance with storefront, and other unique features of buildings from the turn of the 20th century.

Now the firm of twenty-one enjoys double the square footage on the third floor of a new office building located just one block away. There are many advantages to each of these offices. As we prepared the space to accommodate us and meet our needs, it gave us an opportunity to decide how to express the character and uniqueness of our firm.

Throughout the examples in this book, you will see the important elements for each firm and each firm’s staff that influenced the final designs. After corresponding with hundreds of design firms for this publication, it was amazing to see the number of firms who did not consider their offices to be of publishable quality, but rather worked out of ordinary and non-descript offices. To the contrary, the examples in this book have stepped forward to display the unique and innovative solutions for their everyday design environments.

Has the ultimate design solution been achieved? This question can only be asked and answered individually by each firm. As each space of an office is dissected for its function, its image, and its quality of design, the professional has the distinct opportunity to make a lasting statement about the design firm. In observing your firm, how does your space characterize your firm’s vision?



archimania

architecture



1

archimania™ is an architecture firm located in the downtown historic district of Memphis, Tennessee in a renovated 1,600 sf space originally built in 1910. The tenant space had been unoccupied in a neglected part of downtown. The design palette was a dilapidated and empty shell space with worn plaster over masonry party walls, badly worn wood floors, and no mechanical, plumbing, or electrical systems.

01

The firm's goals were to design an office that was dramatic and impressive upon entry. Efficiency and open work and conference spaces were required for open communications in a small office. The firm promotes a strong teaching/learning environment for young employees and encouraged the use of cost effective material throughout the space.

The plaster ceilings were removed to expose the ceiling and roof joists, plaster walls were repaired and painted white, and the existing wood floors were salvaged in the public spaces of the office. Marine grade plywood was applied over the existing wood floors in the rear of the building and painted with a high gloss enamel.



2

date of completion	1996
number of employees	7
total square footage	1600
number of conference rooms	1
typical workspace size	64 sf

- 1 View from Front Entry
- 2 View of Studio and Storefront
- 3 Workstation/Storage Units
- 4 Floor Plan

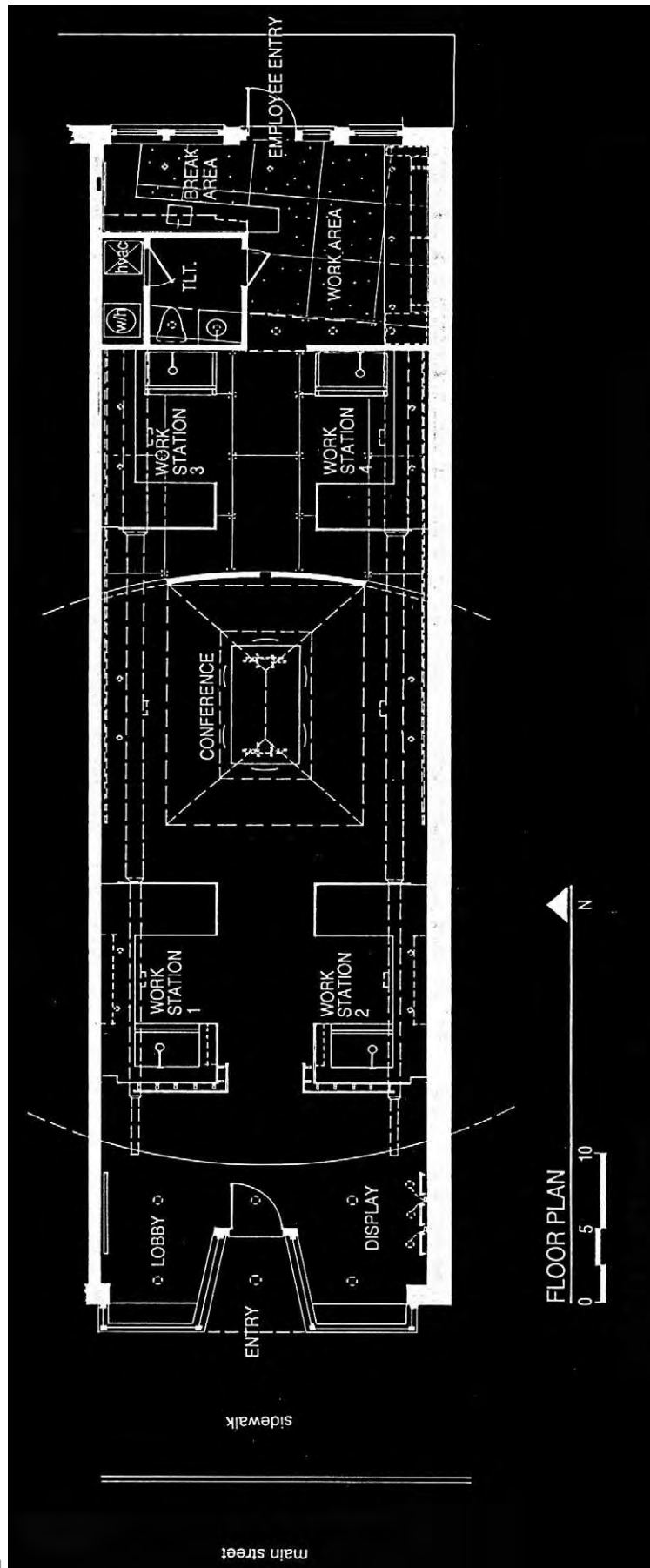
Photography Credits:
Jeffrey Jacobs/Arch. Photo. Inc.



3

The skylight was re-trimmed and emphasized with a boldly painted curved wall as the backdrop. The skylight and curved wall serve as a focal point upon entry and the slot in the wall helps to express the implied symmetry of the office. The office is a series of layers manipulated by color, material, and form.

4



- 5 Work Area
- 6 Reference Library/Shelving
- 7 Kitchen
- 8 View from Back Room





Architects Wells Kastner Schipper

architecture
planning
interior design



Architects Wells Kastner Schipper – AWKS – is an architecture, planning, and interior design firm located in West Des Moines, Iowa. In the summer of 1998, this firm, previously Architects Wells Woodburn O’Neil, inhabited their new offices in an existing 1970’s vintage public library. This was the departure point for this adaptive re-use project. The space is approximately one half of the previous public library. The windowless space had formerly housed a circulation desk and a stack area.

02

The design is based programmatically upon the firm’s cultural expectations of open and informal communication, as well as providing clients a visual model of the firm’s communicative culture, abilities in adaptive reuse, and design methodology based on simple expression of materials and their spatial relationships.

The first step in remodeling was the addition of light to the space. This was achieved by removing an entire wall of the building and replacing it with a curtain wall with fourteen feet of north faced vertical glass and one foot of horizontal glass at floor level at either end. The disengagement of the curtain wall from the existing floor and walls was the impetus for further study into treating the use of the space as temporary in the logic of its connections to the existing structure, while conveying strength and

permanence to users and clientele. The curtain wall is aided structurally by a load bearing ‘layout table’ that is constructed of plate steel and limestone and the use of moment reducing tension rods.

The studio space is based around the ‘studio table’ which is the home for group discussions, supplies and printing devices. The table provides an opportunity for interaction by its central location and varied design-oriented uses. On axis with the ‘studio table’ is the ‘office table.’ Its use is related to non-design functions of mail, marketing, and filing. The personal interaction evoked by this table’s use is similar to the ‘studio table’ and the relationship and difference of each table’s activities are expressed through alignment and separation.

In keeping with expressions of open communication and often-temporal nature of adaptive re-use, doors are found only at the entrance to the space and the rest room. The wall and furnishing elements of the space do not engage the walls of the existing space and connections to the existing columns are limited to silicone engagements of glass. Material expressions emphasize the hearty and simplicity of wood, explore structural capabilities of steel in spans and tension, and highlight the varied properties of glass.

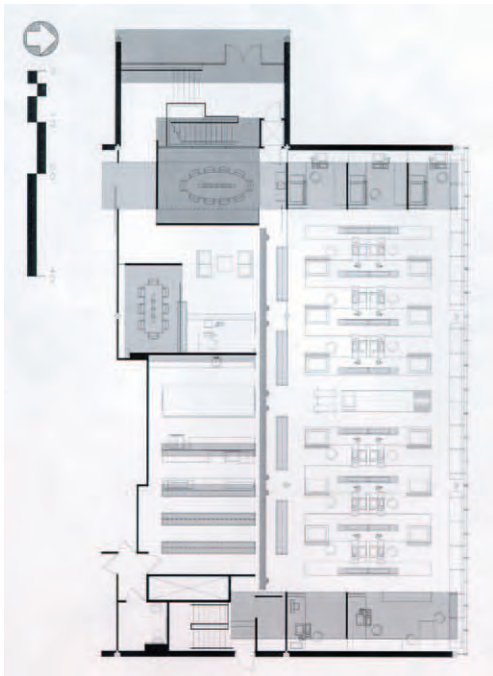
date of completion	1998
number of employees	17
total square footage	5500
number of conference rooms	2
typical workspace size	80 sf
custom workstations	yes

- 1 Curtain Wall
- 2 Floor Plan
- 3 Nightscape
- 4 Exterior

Photography Credit:
Timothy Hursley



3



2



4

- 5 Conference Room
- 6 Lobby Seating
- 7 Reception
- 8 Typical Workstation
- 9 Studio
- 10 Layout at Curtain Wall



5



6



7



9



8



10

Augusto Quijano Arquitectos

architectural
signage



03

Augusto Quijano Arquitectos, S. C. P. is an architecture firm located in Merida Yucatan Mexico. The firm's offices are designed with retranslated architectural elements from history, tradition, and fifteen years of practice. The use of space, natural lighting and history criteria were all key elements in the design process.

The building is closed to the street with 'vacuum' interiors. The scheme is organized with all spaces oriented around a hard-patio with a reflecting pool. There are two distinct spaces within the office – the working areas and the public areas. The service core links the two areas.

The design reflects the 'back spaces' such as portico, patio, backyard and zaguan (Mexican entry) as an attitude to claim tradition with place but spirit-of-age. The spatial organization uses a series of transition spaces with public-private sequences.

The interior language of the workspace is characterized by white, empty walls that are isolated planes that obtain fluency throughout the spaces. The design maintains a philosophy of spatial treatment and not from forms.

The firm's philosophy is reflected in the design of this workspace – 'The architecture is the mirror of the culture' and 'Culture is the way of life of people.'

date of completion	1992
number of employees	14
total square meters	178
number of conference rooms	3
typical workspace size	5 sqm



- 1 Entry
- 2 Main Entry
- 3 Patio toward offices
- 4 Courtyard
- 5 Workstation in Public Area

Photography Credits:
Augusto Quijano Axle Archive



- 6 View from Conference Room
- 7 Portico
- 8 View to Court
- 9 Atelier from Backyard
- 10 Backyard
- 11 Courtyard toward
Conference Room



7



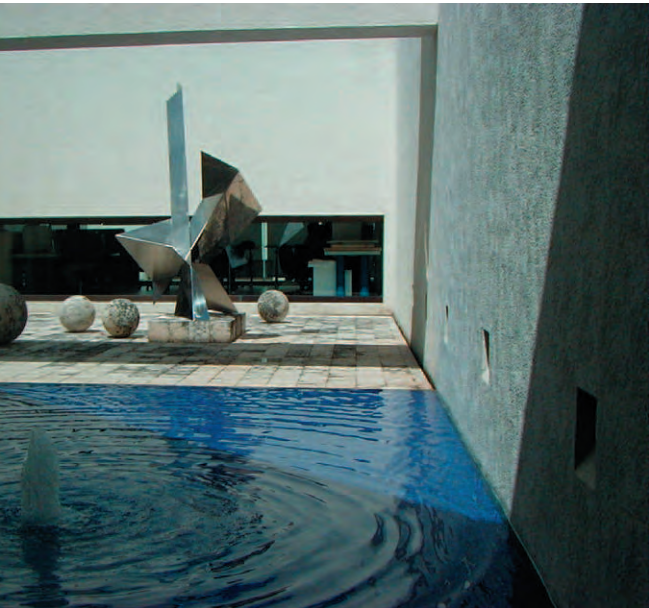
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6



9



10



11



Blue Sky Architecture

architecture



The studio has working stations for five architects, a conference area, a small kitchen area, lunch area and a washroom. As a home office, it allows for daytime occupancy in a neighborhood that is normally deserted during the business week and reduces commuting time for those involved in the office who live in the area. The construction budget was \$96,000.

04

An addition to a modest West Coast Modern classic home of the sixties, this 900 sq. ft. studio knits between the existing house and a mature garden and pond. The studio flanks the east side of the property, forming a garden entrance courtyard between carpet and studio. The studio bridges across the slope tying into the existing structure.

The studio consists of a single open workspace. A large glass wall sweeps around the pond and garden, reaching towards the entrance on the public side of the property. The front curving wall rises with the same 3.5 in 12 roof slope as the existing house. A rafter and decking roof follows this rise, while resting on a constant ten foot high beam pulled free from the opposite wall. The roof appears to float, as the flanking wall is split from the roof by a continuous skylight that washes all of the shelving in natural light and balances the light in the space. Filtered light from the west comes through the mature cherry trees and rhododendrons and reflects from the pond.



date of completion	2000
number of employees	5
total square footage	900
number of conference rooms	1
typical workspace (average)	60 sf

- 1 Entry
- 2 Window Wall
- 3 Studio Entrance
- 4 Studio

photography Credits:
Diego Samper 1, 2
Peter Powles 3, 4



3



4

Randy Brown Architects

architecture

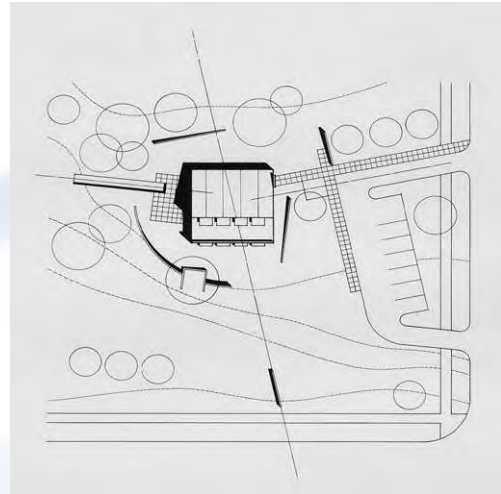


An environment for living and working – a studio/residence – this was the solution for Randy Brown Architects located in Omaha, Nebraska. The 40' x 40' 1970's passive solar building (originally a pre-school) and lot were purchased by the firm to be converted into a studio-residence. As an architectural experiment, the Architect decided to design and construct the project while living and working in the building. The only room that was designed and built before moving was the shower.

05

The existing building was stripped to its pure shell; the exterior is composed of white EIFS and the interior sheetrock walls have been painted white. The interior perimeter walls were intentionally left blank to provide maximum exhibit space for the studio's projects. The center of the building is occupied by a free-standing "platform/container"; a collage of pieces (bookcases, technology wall, closet, dresser, wall studs, floor joists, steel plates, retractable glass table) which create a communal space on the first floor and an office/sleeping loft above.

The initial answer to the problem was a studio/residence. By establishing only the final objective on which to base the projections, constructions, and intentions beforehand, a means remained to be discovered. An agenda secured with an ephemeral signature to ensure its security.



date of completion	1997
number of employees	4
total square footage	1,600
number of conference rooms	1
typical workspace	72 sf

- 1 Exterior
- 2 Site Plan
- 3 Entry
- 4 Detail at Entry Canopy
- 5 Studio
- 6 Framing Details

Photography Credits:
Assassi
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5



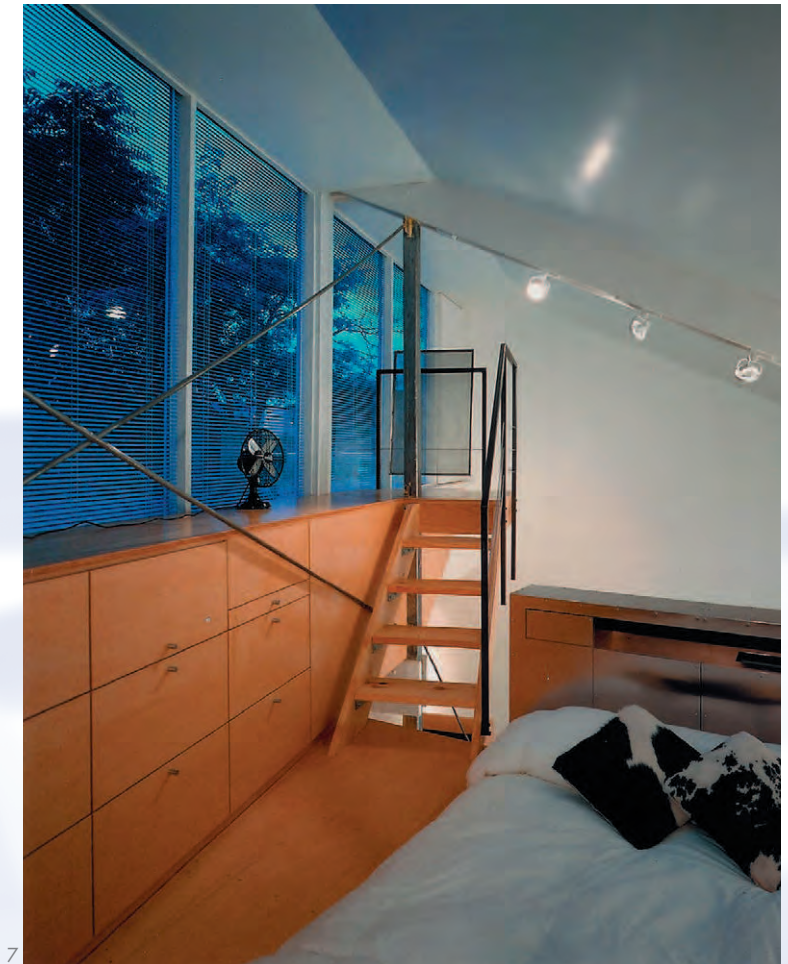
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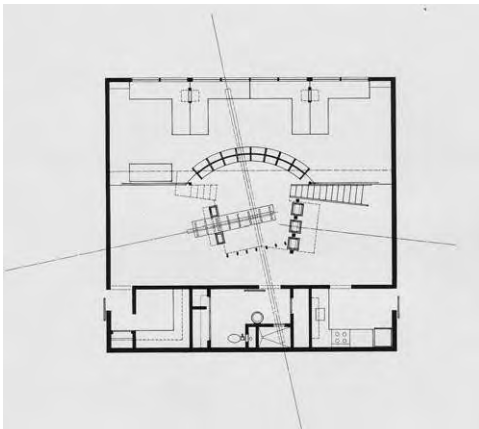
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- 7 Loft Bedroom
- 8 First Floor Plan
- 9 Second Floor Plan
- 10 Exploded Axonometric
- 11 Conference Room

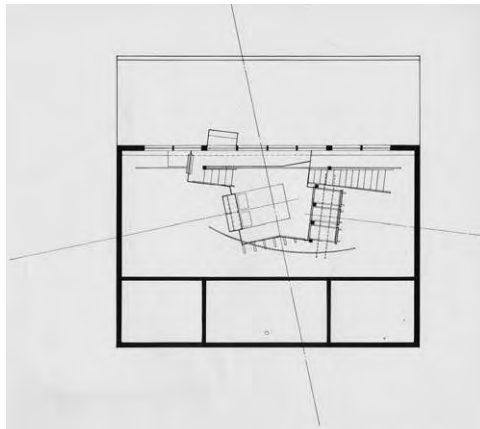
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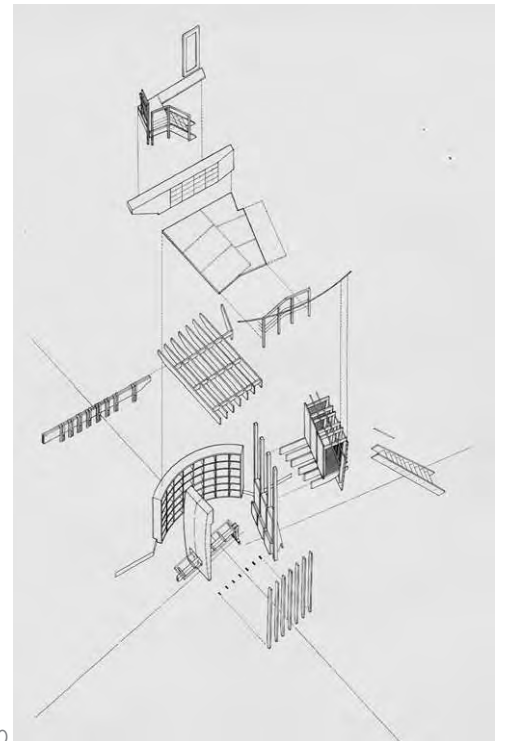
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8



9



10



Bullock, Smith & Partners, Inc.

architecture

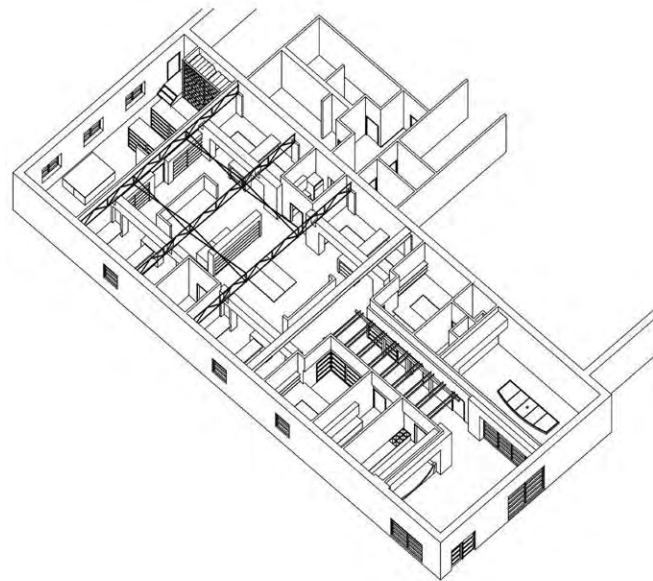


06

Bullock, Smith & Partners, Inc. has offices located in Knoxville and Nashville, Tennessee. The Nashville program called for offices and work area for approximately twelve to fourteen architects and staff, conference room and lobby, and support spaces. An existing one-story warehouse, previously used for light industry in an area of town known for its adaptive reuse projects, was purchased for their firm.

The architect conceived of the space as an office-as-village. This was achieved by creating circulation paths (streets and plazas) in plan and visually separating the geometric masses (buildings) from the sky (ceiling) in section. Bold colors were used to delineate function and orientation; red was used at 'exterior' perimeter walls, yellow for the 'main street' and 'plaza' edge, white for walls both floating and punctured, blue for accent and service spaces, and gray for the 'sky'. Existing structural elements were celebrated as found conditions.

Through the process of layering planes and colors, vistas are created within the dynamic and playful workspace.



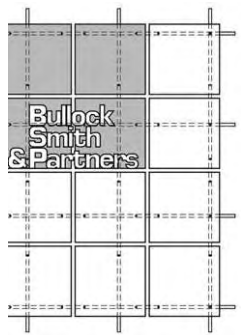
date of completion	1998
number of employees	9
total square footage	4,785
number of conference rooms	2
typical workspace size	100 sf

- 1 Reception Desk
- 2 Plan Axonometric
- 3 Firm Graphics Drawings
- 4 Office
- 5 Graphic Display
- 6 Studio
- 7 Lobby
- 8 Central Corridor

Photography Credits:
Bill LaFevor



6



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4

Dasic Architects

architecture



Dasic Architects is an architecture firm located in Tokyo, Japan. In Tokyo it is very common to convert apartments to and from offices. The spaces are often designed to serve both purposes, depending on tenant.

The firm's office is a two level apartment inside with an exposed clad concrete facade. The first and second level are connected through a 'double space galleria' above the kitchen space. The upper floor has a spiral staircase, leading to a roof deck which gives a spectacular view of Shinjuku skyscrapers.

The goal was to create a studio with lots of natural light, where the architects could work with an assistant during the day and receive clients as well. The glass walls and the ceiling glass create an atmosphere of space bathed in natural sunlight.

The materials are simple white paint with wood floors, giving the space a sense of a modern apartment and a modern office – comfortable but businesslike. The walls contain framed graphic art, generally by European artists. The furniture is based on a German modular Haller system. Although it is a standard prefabricated system, all of the elements and pieces are custom designed and assembled. The modular system allows for various configurations as needs within the firm change.



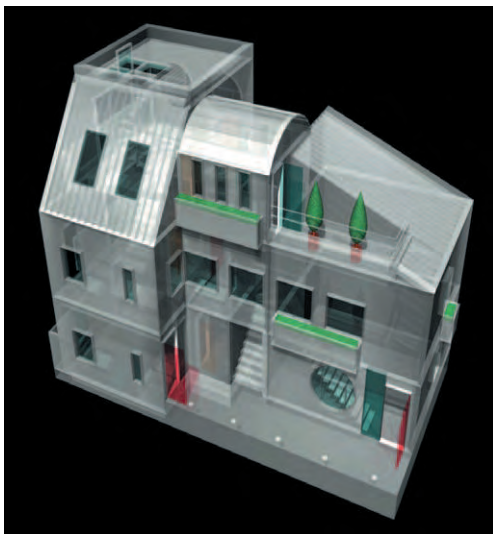
date of completion	1987
number of employees	8
total square footage	1,300
number of conference rooms	2
typical workspace size	70 sf

- 1 View of Shinjuku skyscrapers
- 2 Entry Door
- 3 Office from Spiral Stair
- 4 Building Model
- 5 Office w/ Spiral Stair Beyond
- 6 Studio w/ Layout Space
- 7 Office

Photography Credit:
Peter M. Cook
CAD model:
Dasic Architects



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7

Elliott + Associates

architecture



2

08

Elliott+Associates Architects is an architecture firm located in Oklahoma City, Oklahoma. In 1995 the firm chose to move the office back downtown as an expression of both architectural preservation and modern thinking. This decision was made through various brainstorming sessions conducted with the staff to define project scope and needs. The selected restoration and renovation project was the Heierding Building, which is listed on the National Register of Historic Places. Elliott+Associates focused on returning the exterior to its 1914 condition and to meet the required ADA requirements without compromising the integrity of the historic structure.

The site concept included restoring the immediate site and sidewalks, as well as creating "a patch of green" on the adjacent property, in direct contrast to the hardscape of the downtown setting.

The two level office includes an administrative level on the first floor and the studio on level two. The first floor program facilitates the

administrative staff, as well as showcasing a gallery/conference space to accommodate project meetings, small social gatherings, the display of project photographs and the exhibition of one changing artwork. The second floor level houses the studio, where workstations are located on the north side to benefit from the soft light, while the lunch room/library is placed on the south in the south sunlight. A large central work counter/material library allows open access to all professionals.

The architectural concept for the Heierding Building interior focused on 'Light Shrines.' The firm concentrated on using the daylight coming into the space to create the atmosphere. There are a total of six shrines in the building that illustrate how light can behave as it interacts with the architecture. The goal was to use light as a design element and "paint with light." Light is the art and the spirit of the space.

Light Shrine 1 – A bare bulb hanging from the ceiling at the "nose" of the building that emits "energy" of the building. It remains on 24 hours a day.

Light Shrine 2 – The triangular reception space formed by theater scrim "holding" the shadows from exterior windows and "capturing" the light inside.

Light Shrine 3 – Lighted "slit" panel in the men's toilet and visible through the clerestory glass.



1

date of completion	1995
number of employees	15
total square footage	5,080
number of conference rooms	1
typical workspace size	96 sf

- 1 Display
- 2 Exterior
- 3 Reception/Gallery
- 4 Library
- 5 Drawing Racks

Photography Credits:
Robert Shimer

5



3

Light Shrine 4 – Lighted stair risers allowing you to “walk on light.”

Light Shrine 5 – Back lighted roof drain pipe that illuminates the acute angle corner of the interior brick.

Light Shrine 6 – Solar mesh “light walls” dividing the studio work stations.



4

In addition to focal light concepts, Elliott+Associates used a variety of common materials in unusual and thought provoking ways. Twelve foot long pull chain switches were used in lieu of wall switches. Theatrical scrim is used as space dividers instead of glass to create visual privacy between spaces. Perforated hardboard ceilings with batt insulation above act as a good acoustical surface. Clear fiberglass pipe normally used for solar water storage tubes are incorporated as ductwork to communicate that air is invisible and “light.” High tech nylon fabric is used as air supply ducts in the studio. It “breathes” as supply air is discharged into the space. Fiberglass mesh solar shades are used on the interior to form “light walls” at the workstations, to soften the light and create a better ambiance for computer use.



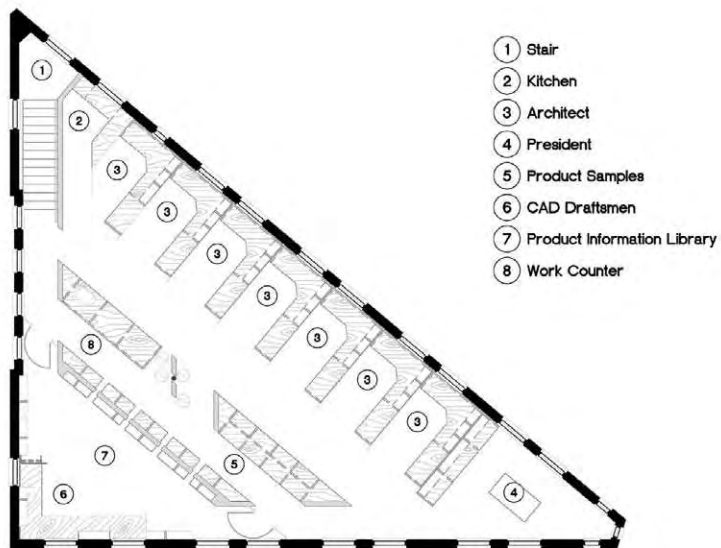
- 6 Entry
- 7 Detail at Sink
- 8 Second Floor Plan
- 9 First Floor Plan
- 10 Restroom



6



7



⊕ SECOND FLOOR PLAN

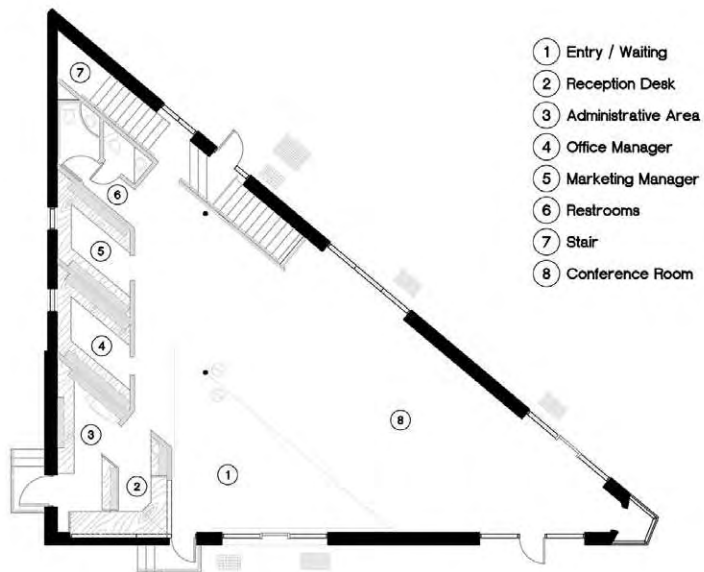
0 2'-0" 5' 10'

HEIERDING BUILDING
Elliott + Associates Architects

8



10



⊕ FIRST FLOOR PLAN

0 2'-0" 5' 10'

HEIERDING BUILDING
Elliott + Associates Architects

9

Gentile Holloway O'Mahoney

landscape
architecture
planning
environmental



Gentile Holloway O'Mahoney & Associates, Inc. is a landscape architecture, planning, and environmental consulting firm, originally established in 1988. The firm has remained at ten or under in number of employees for its history, operating as one studio size.

Design studios operate differently among professions. This firm has attempted to address this in the layout. The office operates as one large space. The only two doors provide privacy for the conference room and the partner's office. Each employee benefits by seeing each of the firm's projects progress through the office, through drawings, specifications, telephone conversations, meetings, etc.

09

In 1998 a separate group was formed to buy land and build an office building. The partners, an architect, a general contractor and a landscape architect, created a skillful group, with each utilizing their expertise to end with a cost effective and unique project. The firms of these partners now together lease the finished building.

The three partners' offices anchor the building in each corner. In the center of the open floor plan are two ten foot 'blitz' tables set at counter height, used for organizing, collating, charrettes, and rendering. The unique bookshelf/dividers are used between the partners' offices and the general work area. These units house personal reference material, samples, and display items.

The previous office had been confined to a shotgun setup with very limited space. A typical situation that many designers find themselves in – a major client was across the hall. But the firm was outgrowing its space and was ready for a move. The entry courtyard became a functional asset to the business as it is used as a classroom from the conference room. Clients request to come and use the conference room for items peripheral to the firm's involvement in the project.

Due to the nature of the work with large drawings, the firm designed large layout spaces at each workstation. There are four general workstations, with computers located in the corners. These four stations can be expanded to eight as the need arises. Roll files were also designed at each desk.

date of completion	2000
number of employees	10
total square footage	2400
number of conference rooms	1
typical workspace size	50-90sf



4

- 1 Studio
- 2 Typical Workstation
- 3 Printing/Filing Area
- 4 Courtyard
- 5 Exterior
- 6 1907 Lobby Entrance

Photography Credits:
Emily O'Mahoney 3
Kevin Smith 1, 2, 4, 5, 6



5



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Joyce Signs

architectural
signage



10

Joyce Signs is a young architectural signage company with new offices designed by archimania™. The firm is located within a turn-of-the-century retail building in an historic urban district. Currently undergoing revitalization, the historic district is attracting artists, galleries and diverse creative professionals.

The goal was to design an office space that was cost effective and reflected the company's vibrant and creative approach to serving its clients. The project consists of a conference room, work stations for designers, sales offices and production areas.

One of the main design considerations was maintaining openness between functions in order to facilitate communication, while simultaneously creating privacy for each distinct function. This was achieved by the use of transparent acrylic panels that defined space, while allowing light to pass through, visually opening up the space. Standard 4x8 sheets of plywood turned on end were used to create partial walls around the sales office, giving greater privacy.

The use of color, simple materials and the utilization of existing walls and infrastructure where possible solved budgetary constraints. Color breaks up the spaces and provides visual layers as each space progresses away from the glass front.

date of completion	2002
number of employees	6
total square footage	1550
number of conference rooms	2
typical workspace size	64 sf

- 1 Main Corridor
- 2 Tiled Wall w/ Acrylic Panels
- 3 Layering of Color and Materials
- 4 Conference Room
- 5 Workstations

Photography Credits:
Jeffrey Jacobs/Arch. Photo. Inc.



4



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Odle & Young Architects

architecture



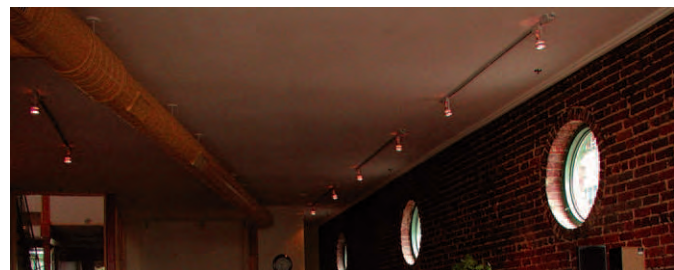
Odle & Young Architects, Inc. is located in downtown Knoxville, Tennessee. The firm took an old building with character on the edge of, and a part of, a Historical Neighborhood and restored the building by maintaining its solid character and adding modern features.

11

The 2-story historical building was originally known as the 'Rogers Building' and later as the 'Wylie Hardware Building' (circa 1904). The open plan studio is located on the lower level with leasable space on the second floor.

The entry is located at the rear of the building, adjacent to parking, in lieu of being located on the five-lane highway to the front of the building. The original brick facade is modernized with a glass and steel, transparent, triangular structure entry element. Upon entry, the visitor is greeted by three arched brick portals and a lobby which accesses the shared formal conference room, accessible toilets and the vertical circulation element.

The stair extends through the 2½ story light well which brings light into the center of the lobby. The architect's studio is visible through the tall glass walls of the lightwell and is accessed through the relocated, original door and transom.



date of completion	2002
number of employees	7
total square footage	1,350
number of conference rooms	1
typical workspace (average)	56 sf

- 1 Front Facade
- 2 Stairway
- 3 Circular Studio Windows
- 4 Main Entry Nightscape
- 5 Formal Conference Room
- 6 Archways at Lobby

Photography Credits:
Steve Young



5

The open studio plan includes five foot high panel dividers for each workstation, an eight feet x four feet informal meeting/work table, the product library featuring a rolling ladder system and two larger workstations for the two principals located in each of the storefront windows.

This innovative project was a finalist for the Metropolitan Planning Commission's Excellence Award and received recognition from Knox Heritage for commercial restoration.

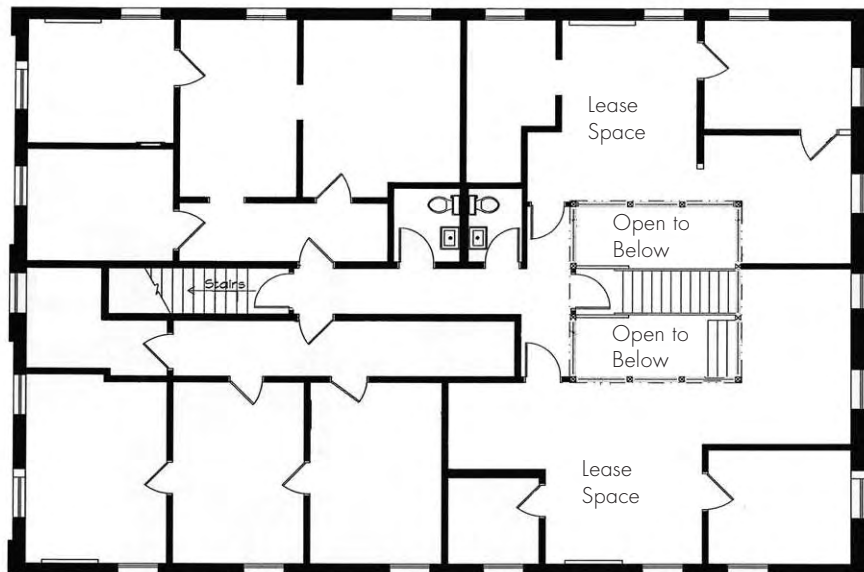


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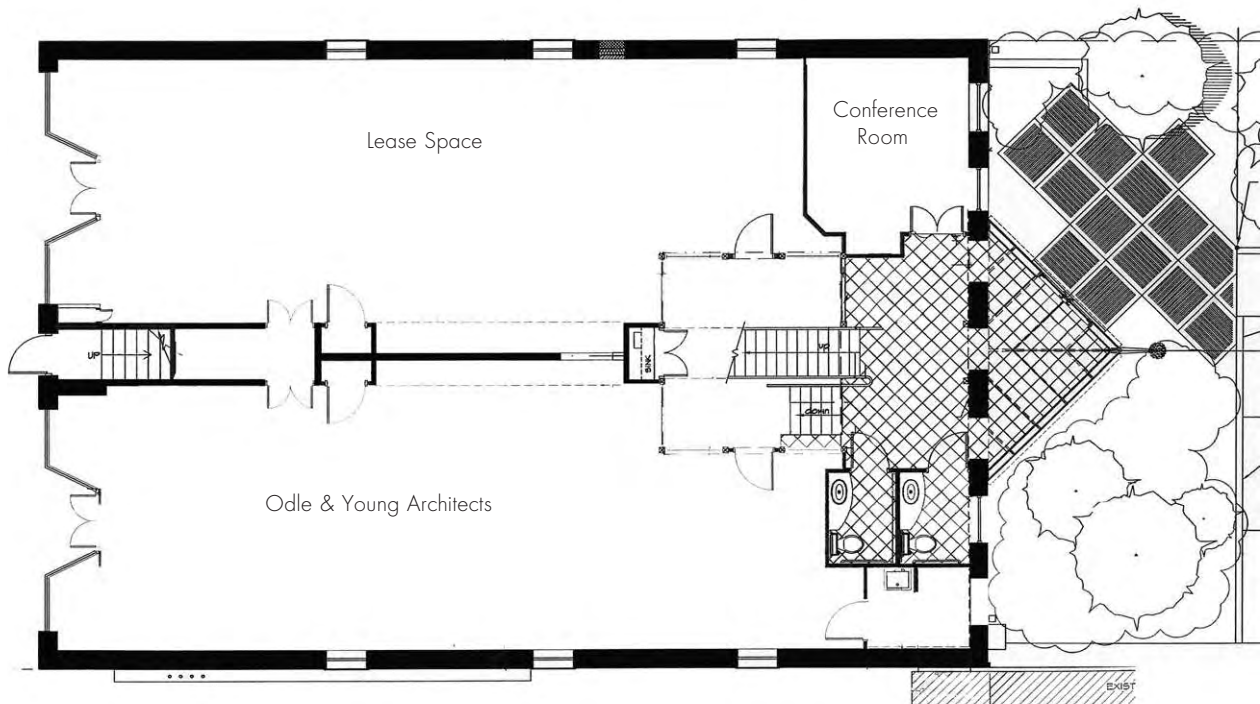
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- 7 Second Floor Plan
- 8 First Floor Plan
- 9 Studio
- 10 Restroom
- 11 Library/Meeting Area
- 12 Typical Workstation

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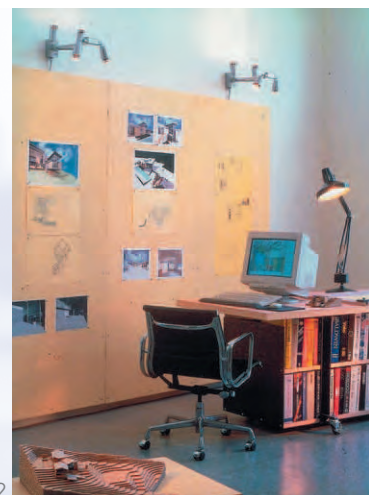
Serrao Design/Architecture

architecture

12



1

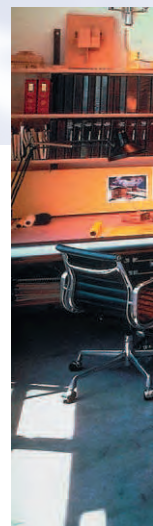


2

Serrao Design/Architecture is a small firm located in San Francisco, California. The South of Market loft space allows for maximum efficiency, as well as maximum flexibility for the current staff of four. A customized system of shelving and workstations were developed and positioned along one sidewall of the space. This system, acting as a formal and spatial armature, is both a point of reference and spatial organizer, as well as the primary container of all records and material for the studio. Allowing for flexibility and transformability, all workstations, tables and storage units are customized to standard repetitive modules and set on casters. With this, the space can transform and be reorganized as the needs of the studio and the work changes. These transformations can occur with ease on a daily basis. The armature, as well as the workstations, translucent partitions and furniture, work together to form a common kit of parts made up of simple steel fabrications that bolt together for ease of assembly. Supporting the industrial language of many of the elements and the notion of loft space, all light fixtures are customized using standard electrical components.



3



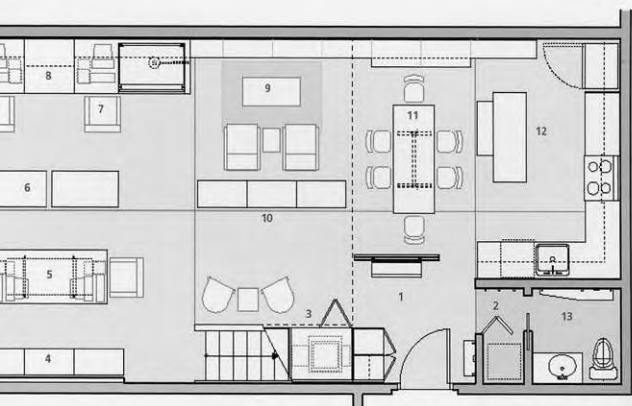
date of completion	2000
number of employees	4
total square footage	1,100
number of conference rooms	1
typical workspace	85 sf

- 1 Flexible Storage Units
- 2 Workstation and Display
- 3 Stair and Storage
- 4 Studio
- 5 Floor Plan
- 6 Section
- 7 Magazine/Book Display

Photography Credits:
Frederic Neema



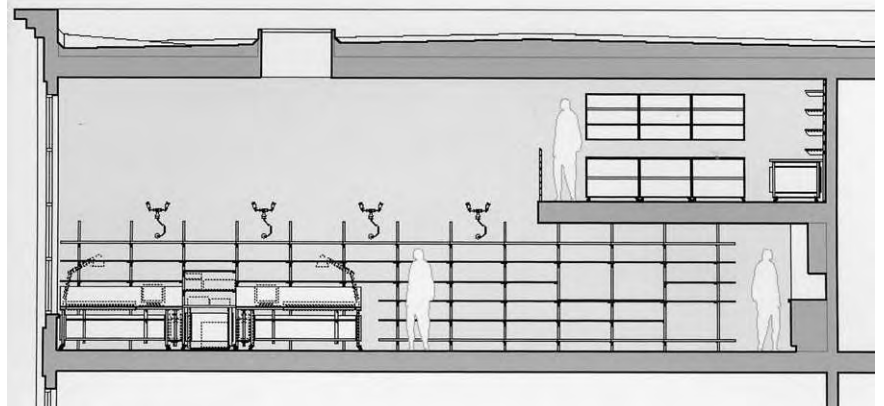
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Spiral Co., Ltd.

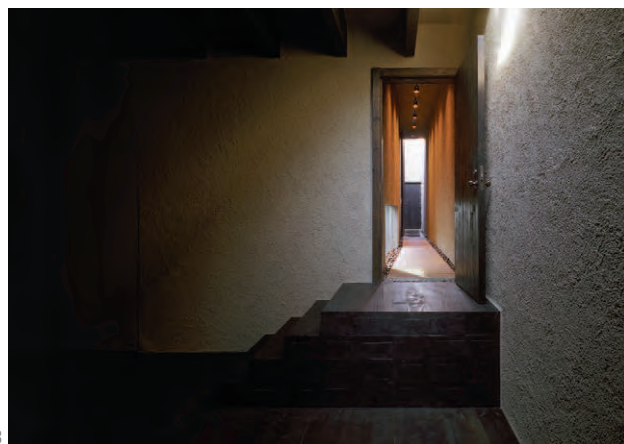
architectural
photography
graphic design
art

13



Spiral Co., Ltd. is a unique atelier located in Mitaka, Tokyo. It would be very easy for visitors to miss the building, as the frontage of the atelier is only two meters. A large wooden door invites one into the atelier through a side porch lined with tall dry walls, but with no ceiling, giving the feeling of an outside porch. The gallery follows the porch, where the light comes through the windows at foot level.

Taking off one's shoes at the end of the gallery, the visitor descends several steps to enter the studio. Koji Kobayashi, a well-known architectural photographer in Japan, is the owner of this atelier. He also acts as an Art Director, who curates exhibitions of "Modern Japanese" using silk, porcelains, Okinawa Glass works, etc. His creations include screens, rolls, lamps and many other items, using his own photos and these traditional Japanese materials.



date of completion	1994
number of employees	4
total square meters	129
number of conference rooms	1
typical workspace (average)	varies

- 1 Entry
- 2 Gallery w/ Low Window Wall
- 3 Stairway
- 4 Exterior from Inner Court
- 5 Porch followed by the Gallery
- 6 Nightview of the Gallery

His interests focus on "fusion." Though it often utilizes traditional materials, it is not "retrospective" or "conservative" at all, but modern and sophisticated. So his atelier, with architect Michimasa Kawaguchi, is worked out to a very "modern and traditional" Japanese building.

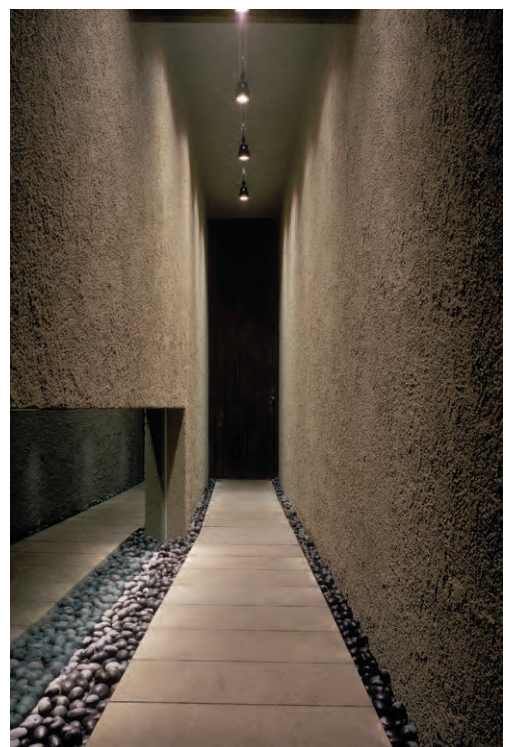


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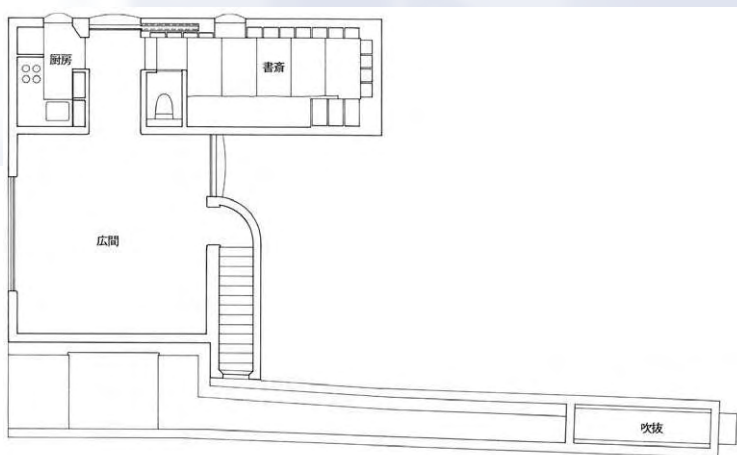
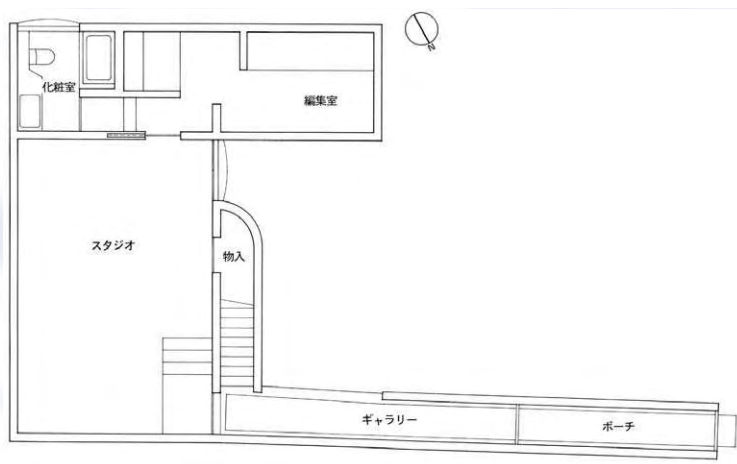
The whole atelier is coordinated in black and white. However, the materials that compose these colors are very natural and traditional things. For instance, all the wooden parts had been painted in "Sumi," or Japanese ink, and hundreds of kneaded Japanese Papers have been applied to the wall and the ceiling.



4



6



- 7 Floor Plans
- 8 Studio
- 9 Workstation
- 10 Principal's Office Desk
- 11 Meeting Space
- 12 Principal's Office
- 13 Main Workstations
- 14 Restroom
- 15 "Kakejiku" Tapestry Display





12



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14



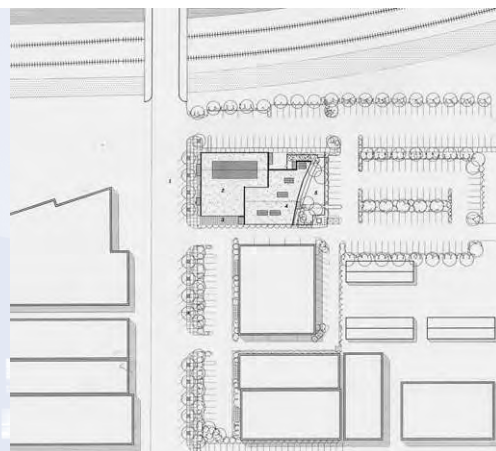
15

Watson Tate Savory

architecture



The office of Watson Tate Savory is an adaptive reuse of an existing one-story, light industrial warehouse, which had been in partial use as a storage shed and partially abandoned. The building was renovated as a speculative venture for tenant fit-up. The rear portion of the building comprises the architects' office.



14

As a project designed by a client group for its own use, the office of Watson Tate Savory provides not only a chance to explore a vanishing urban industrial fabric, but also an opportunity to express to a growing community the possibilities inherent in older, historically unremarkable buildings.

Programmatic requirements for Watson Tate Savory include work stations with expansion space for a staff of twenty, a conference room, a reference library, a kitchenette, a reception area and storage. Spaces are organized around a matrix of public/private functions in response to an L-shaped shell. The interior is modulated by a series of horizontal and vertical planes bisecting a central administration and research pavilion. Wood panels, arranged in sequence, fracture and further articulate the space, which is composed through a system of geometric overlays of squares and golden sections. Light is introduced, not only through existing window openings, but also through newly constructed clerestory "monitors", built over existing openings that once contained industrial skylights.



Situated alongside a railroad cut used for the transport of industrial freight, the north facade of the office curves in response to a fragment of a rail delivery spur that originally tied to the

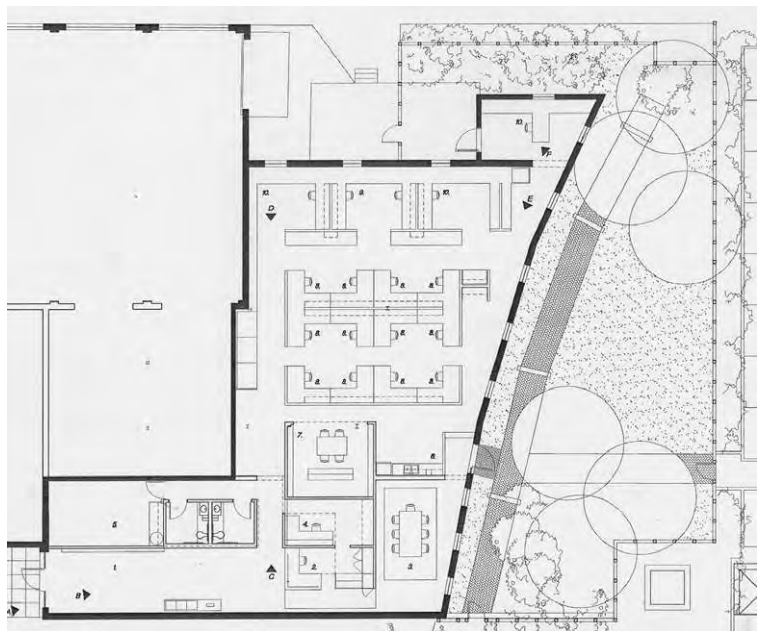
date of completion	1990
number of employees	10
total square footage	4,520
number of conference rooms	1.5
typical workspace (average)	55

- 1 Exterior at Night
- 2 Site Plan
- 3 Reception/Gallery
- 4 Entry
- 5 Corridor
- 6 Floor Plan

Photography Credits:
G.MatsonPhoto



5



6

main track. Surrounding the site, other fragments of an earlier industrial age dependent on the railroad remain as well, in various stages of prosperity and decay.

As this immediate neighborhood is revitalized and developed into a new commercial district, it is these fragments of a modest bygone industrial community that this project seeks to engage. By utilizing simple industrial materials found in the immediate neighborhood and by intervening delicately in the existing structure, the design attempts to provide a point of repose from which to consider the contribution of background buildings to the patina of a particular urban experience.

4

Wexler/Kollman

architecture

15



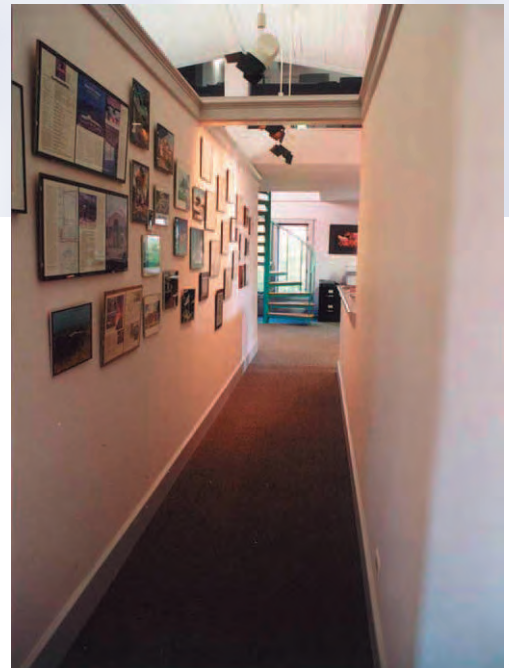
1



3

Soaring space mixed with natural lighting were the main objectives when architects Stuart Wexler and Michael Kollman began renovating the old Hersherberger Community Center in Prairie View, Illinois, a northern suburb of Chicago. Built in 1895, the two-story wood-framed structure had most recently been home to American Legion Post 1247 and featured an impressive beaded fir arched ceiling and walls, complimented by a vintage fir floor. Those unique aspects were returned to their original luster when the office of Wexler/Kollman P.C., Ltd. moved into the top floor in 1990.

When originally constructed, the building was placed atop limestone block piers and remained open under the first floor. To increase energy efficiency and discourage inhabitation of animals and debris, the building was raised about three feet. This allowed for the design of an English basement with natural light.



4



2

date of completion	1990
number of employees	4
total square footage	1900
number of conference rooms	2
typical workspace	200 sf

- 1 Community Center ca. 1895
- 2 Exterior Prior to Renovation
- 3 Exterior
- 4 Gallery
- 5 Exterior/Signage
- 6 Conference Area

Photography Credits:
Michael S. Kollman



The existing one-story concrete block kitchen was replaced with an entry stair tower to improve circulation. The three-story tower includes a unique loft conference room for the architects, reached by iron spiral stairs and topped off their creative office space.

The architectural studio space is punctuated with light and soaring volume. It features offices, storage and conference space in a unique setting. The vast openness is divided down the middle with a built-in bookcase unit, providing separation between the gallery and private offices. Walls extend to eight feet high with clear glass transoms above. The original fir floor defines the open studio space.

In keeping with the historical significance of the site, the land has been restored to its native prairie origins. Native wildflowers and prairie grasses, along with burr oaks, have been reintroduced and are adapting well.

The \$150,000 renovation project provided about 1,900 square feet for the four-person firm. The project exceeds each of the criteria set at the beginning – affordability, adaptability to needs, suitability for leasing, and the uniqueness and creativity of the space.



Architecture Project

architecture

restoration and
design



The seventeenth century fabric of the building was considerably tampered with during the nineteenth century and during the Crimean War, when Malta served as headquarters for the allies, an unrealized project for a military hospital on the bastion incorporated this building to serve as the entrance wing. In spite of these changes, the building is the only one to retain its original aspect, most of the area having been redeveloped in the nineteenth century in the eclectic style of the period.

16

Architecture Project was set up in May 1991 to provide a complete range of architectural services, with special focus on restoration and design. Over the years an international team of architects and researchers has grown to form the main core of staff, committed to evolving the main interests of the firm. These include a concern with context, both physical and cultural, and the reciprocal relationship between the built work and the environment; research in energy efficiency in order to minimize the building's dependence on non-renewable resources; and the rehabilitation and revitalization of historic buildings.

The building which houses the offices of Architecture Project is situated on the landward bastions of the sixteenth century fortified town of Valletta, and overlooks the entrance to Marsamxett Harbour. A tunnel underlying the building and running along its length connects the street to the fortified ditch below and forms part of the original defense system.



date of completion	1996
number of employees	29
total square meters	393
number of conference rooms	2
typical workspace	8 sqm

- 1 Office Location
- 2 Street Facade
- 3 Entry Collonade
- 4 Reception

Photography Credits:
Working Light Ltd



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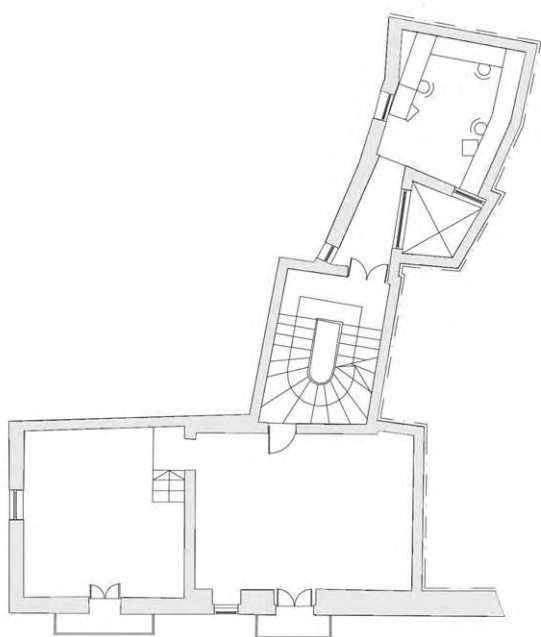
The layout is centered around the main open plan working space on the second floor which, together with a mezzanine level introduced in the high 'piano nobile' when the offices moved to the new premises, accommodates approximately twenty five work stations. The mezzanine floor consists of a steel and wood deck that spans the length of the space and is suspended from the beams of the roof. This main working area also incorporates the reception and the principal conference room, the latter participating visually with the activity of the office, while providing the necessary privacy when the need arises.

Several rooms at intermediate levels provide quiet areas, or allow the more messy and noisy activities, such as model making, to be segregated from the main work areas. They are grouped around the ground floor courtyards that belong historically to the first phase of the building of Valletta and have a separate entrance on Sappers Lane. The two offices at first floor, on the other hand, are used to absorb the fluctuating needs of the office and house the workstations of temporary staff and researchers or the numerous students who join the office as part of their training.

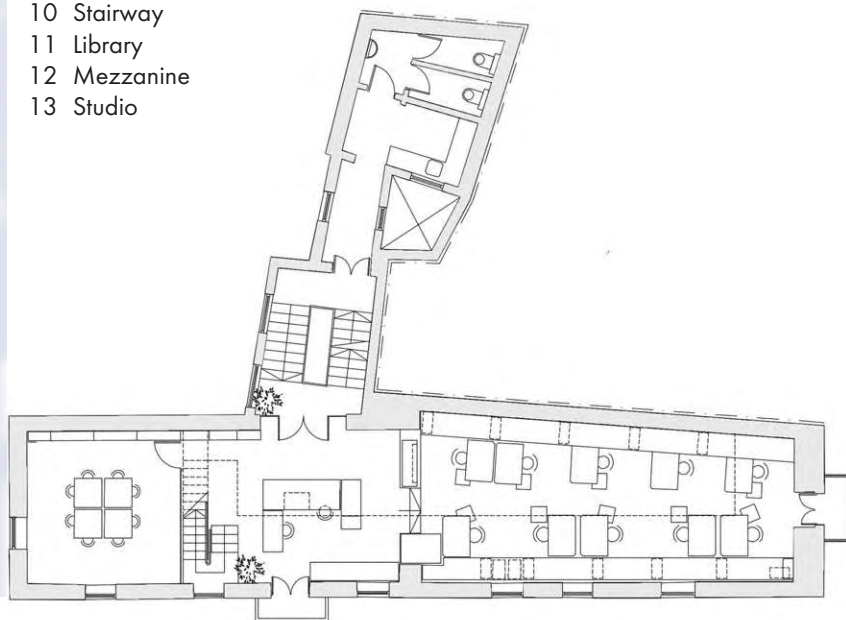


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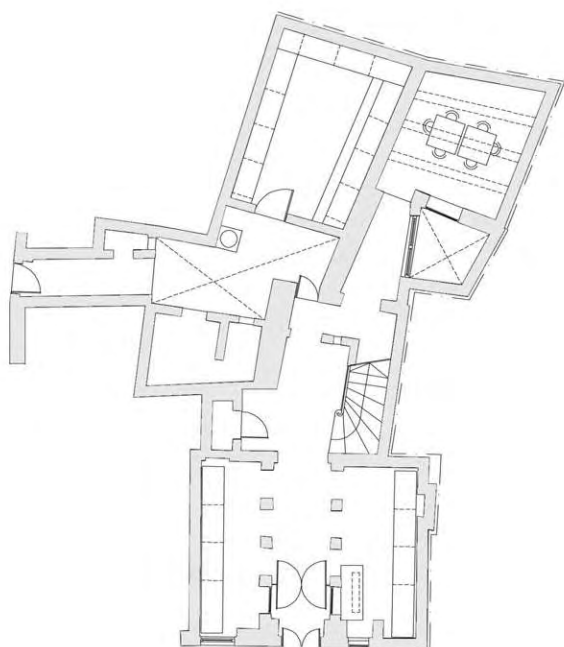
- 5 Ground Floor Plan
- 6 First Floor Plan
- 7 Second Floor Plan
- 8 Mezzanine Plan
- 9 Conference Room
- 10 Stairway
- 11 Library
- 12 Mezzanine
- 13 Studio



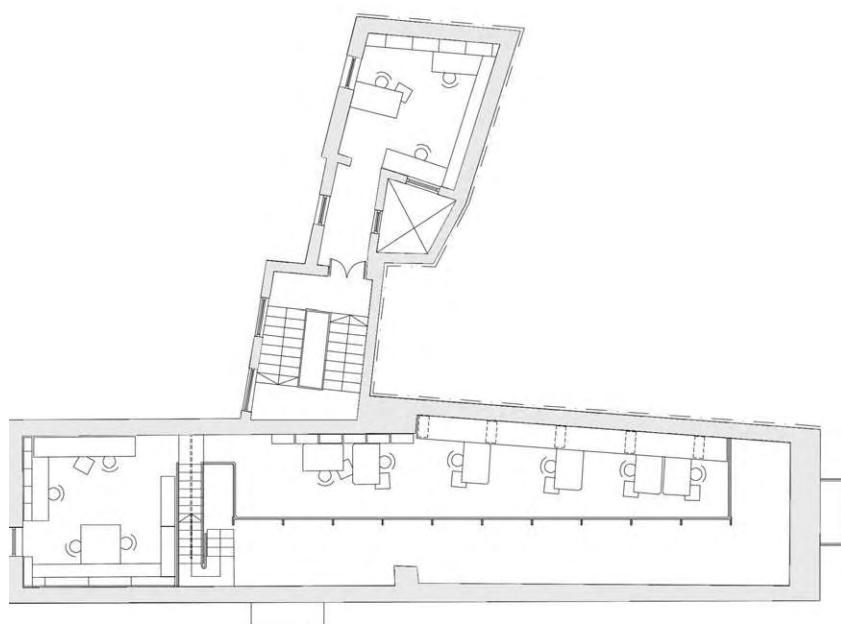
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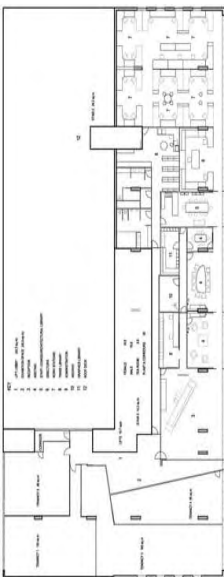


13

Ashton Raggatt McDougall

architecture
urban design
masterplanning

17



Ashton Raggatt McDougall, or ARM, is a cutting edge design consultancy, regarded as Australia's leader in computer generated design, computer imaging and presentation of the "virtual" building. The firm's design studio is located on one level on top of a ten storey carpark. The office has a continuous wall of glass on the south side, providing terrific views to the Yarra River, with the railway viaduct in front and the casino beyond, the shrine of remembrance to the east and Port Phillip Bay on the horizon to the west. The principal concept for the office layout was to keep this view "public" by making a wide, polished-concrete walkway along the glass, with working spaces opening directly from it. Large sliding doors provide occasional separation but most of the time it functions as the primary office circulation.

The reception area includes an award wall which contains forty state, national, and international awards. Selected models, easel panels, books and magazines are also displayed in the gracious waiting area.



date of completion	1997
number of employees	30
total square meters	780
number of conference rooms	2
typical workspace size	8 sqm

- 1 Directors Studio
- 2 Panoramic Studio
- 3 Exterior of Carpark and Offices
- 4 Board Room
- 5 Reception
- 6 Entry Lobby and Gallery

Photography Credit:
Ashton Raggatt McDougall
John Gollings 1, 3, 4, 5, 6

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The three principals of ARM spend much of their time in the design Studio, but also share a space open to the main window wall circulation spine. This 'home base' provides the opportunity for ad hoc conversations and perhaps uninterrupted time. Associates do not have separate offices but work directly with their project team in the open plan studio. The product material library lines the walls of the staff room. Adjoining the lunch room is the image library, where all hard copy presentation material, submission, slides, video, etc. are stored and catalogued. The lunch room is in the middle of the long linear office and makes the link between the front of house areas of reception, administration, meeting rooms, archive and image library and the design studio, model making, print and server areas.

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